

BALLROOM DANCEMAGAZINE

FEBRUARY 1961 25 CENTS



DESIGN: THOMAS TEAGUE



TAKE 19 YOUNG DANCERS, ADD A GOOD
MEASURE OF PHOTOGRAPHIC TOMFOOLERY
—AND "MODERN JAZZ IN THE MIDWEST"
BECOMES A W I L D THING INDEED!

JUST ONE OF THE MANY EXCITING FEATURE
ARTICLES IN THE CURRENT ISSUE OF

DANCE MAGAZINE

"The world's leading dance publication."

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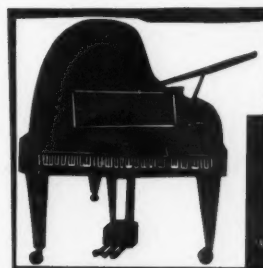
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FIRST ANNIVERSARY ISSUE

The fact that this, our thirteenth issue, begins the second year of *Ballroom Dance Magazine* nearly took us by surprise. That debut edition last February seems only a couple of months ago.

An anniversary calls for an evaluation. Before launching a new magazine it is the custom in the publishing world to conduct an elaborate (and costly) survey of potential readership. This publication — it can now be told — was started almost on a hunch.

Naturally, with our own eyes we could see the tremendous upsurge of interest and activity in ballroom. We knew that it was a recreational and educational pursuit in which many millions participate. There was, how-

ever, no precedent in this country for an exclusively-ballroom magazine. Trusting pure instinct about the need for this kind of publication — we took the plunge.

The response was immediate and terrific. We have a host of readers in all fifty states and in 29 foreign countries.

There is one thing which could make us even more pleased. While we are doing our best, we are doing it *for you*, but our esteemed readers seem to be somewhat shy about writing to us. We are eager to do better and better, and we feel we can if we have the help of more of your ideas, comments, criticisms — and even brickbats. It's your magazine — let's hear from you often. —THE EDITORS

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At right: The shimmering setting for the equally luminous Mayfair membership is the crystal-chandeliered Terrace Room of Manhattan's Hotel Plaza, which plays host to the exclusive six-times-a-year dance series.

At left, entering the Plaza at midnight: Hope Hampton, in a statuesque Norman Norell sheath of sequin scroll, topped by a necklace of enough diamonds to be "best friends" to a whole battery of girls. At her white fox elbow is Jack Gabriel, NEA Picture Editor. And, in a spectacular Charles James bouffant creation of draped pink satin, Sonia Loewe, wife of the Latin Quarter owner, accompanied by choreographer Donald Saddler.

FASHION AT THE MAYFAIR

Where the Dancing Elite Meet to Out-dress Each Other

BY GERRY BUDDHU

PHOTOS: JACK MITCHELL

On one Saturday night each month from November to April, as the last of Broadway's theatre audiences crowd into taxicabs and head for home, a colorful half-century old ritual begins to manifest.

Backstage in the darkened theatres, the stars, who have every right to be exhausted after the week's eight taxing performances, are not only very much alive, but busily donning their most elegant formal finery for what to them is the beginning of the evening.

At midnight, they converge upon the crystal and gold world of the Terrace Room in New York's Hotel Plaza to match fashion and footwork with Cafe Society's upper-upper.

The charming old custom is known as the "Mayfair Supper Dance" — or "How Celebrities Unwind." And how nice, but how logical, to find it's by dancing.

We found out a lot more, or rather verified

what we already know . . . to which serious ballroom dancers might well pay heed — such as: you can be fashionable and still "move"; you can be tasteful and still spectacular.

Case in point: the sheath dress. This welcome reprieve from the era of the chemise was in obvious predominance at both the November and December soirées pictured here. It was interesting to note, however, that all were *danceable* sheaths.

With the whole idea of the gathering being to dance and have fun in an elegant but convivial atmosphere, even the slimmest of gowns was constructed to adapt to a Viennese Waltz if necessary. The uninhibiting factor ranged all the way from a two foot side slit (i.e., Hope Hampton, pictured on this page) to the panel covered, criss-cross

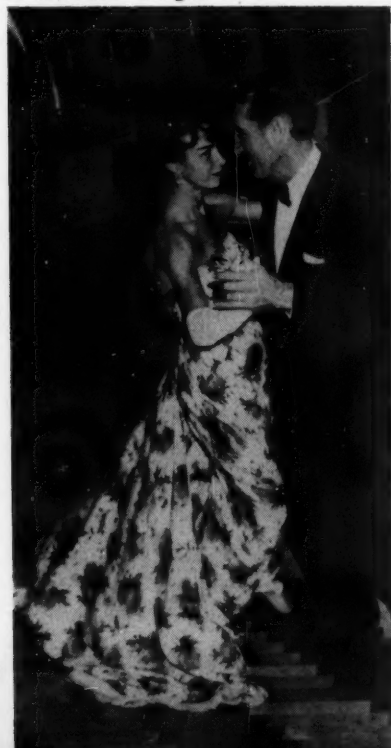
(Cont'd on page 6)



Happily slicing the proverbial "rug" are honored guests Peggy Wood and Jack Lemmon, stars of the two newest Broadway shows at the time of the gathering.



Noted dance team weathers a crisis: Ed Sims seems captivated by Phyllis Rodriguez' solution to dancing gracefully with a two-foot train. "Nothing like the Tango," she explains, "to teach you how to maneuver it right!"



Socialite Carrie (Mrs. Orson) Munn, a "regular" at the Plaza series, offers a colorful note in a bouffant silk peau de soie gown of vivid royal blue. Her nattily dressed partner is Dr. Robert Campbell.



Mayfair Dir. Charles Columbus, with screen star Myrna Loy, who appeared amid the conservatives sporting a large campaign button prominently pinned on her white gown. It read, "If I were 21, I'd vote for Kennedy."





Broadway's younger set concentrate on a tricky walk-step — Sally Kemp (daughter of bandleader Hal Kemp), now appearing in "Advise and Consent," and John Stratton, lead in off-Broadway's "Leave it to Jane."

MAYFAIR (Cont'd)

drape that secretly and gracefully gives with the broadest of ballroom steps. And amid all the splendor, which included professional dancers from both Broadway and the Ballroom circuit, there was refreshingly not one feather in the place!

Taking fabric honors among members of the distaff side were satin, silk peau de soie and all-over patterned sequins.

Many of the new trends in men's formal fashion were also in evidence; braidpiped trousers in lieu of the age-old satin stripe, two-fabric or braid-edged lapels, and a great representation of Louis Quatorze evening pumps.

Matching the tastefulness of attire was the excellent quality of dancing and the popularity of the professional dancers as partners. In fact, one of the most heartening aspects of the "Mayfair" is the total participation on the dance floor and the members' obvious pleasure in dancing well.

All in all, Charles Columbus has reason
(Cont'd on page 26)



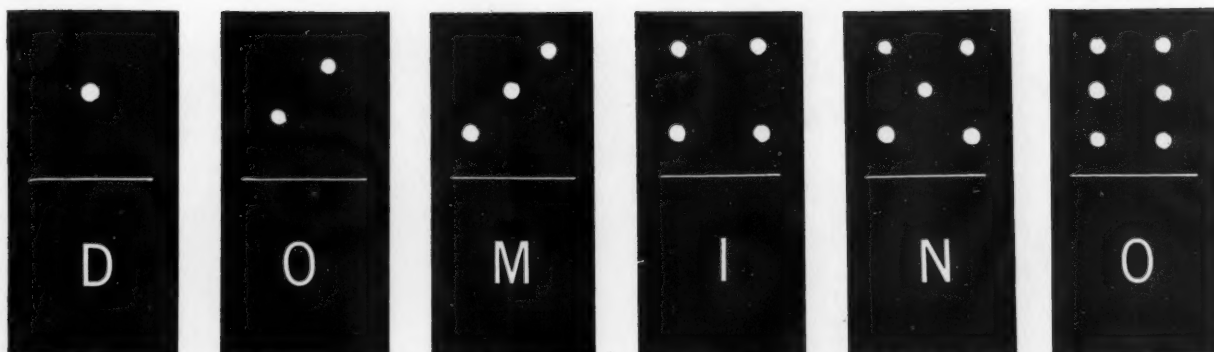
Try this recipe next time you're stuck for a hairdo: take one head of long, unruly hair, beat vigorously with a stiff brush, fold in 2 cakes of yeast and, voila, you're a model!



At left: Giving a glittering sheath of swirl sequins the battle test is costume designer Ramse Stevens — under the scrutinizing eye of husband and fellow designer, Joe Mostoller.



At Right: For supreme danceability it was hard to beat the elegant simplicity of costume designer Fontayne in a short formal of black silk and satin. Her partner is dancer-actor Paul Hartman.



Game Inspires Bob Bagar's Dance Novelty in Smooth Swing Style

Remember the little black tiles with white polka dots you played with as a youngster, called Dominoes? The dot formations on these form the basis for the step patterns of a new rhythm dance for teen-agers and adults created by Bob Bagar. It is being introduced at the all-day, all-ballroom session of Dance Educators of America February 5th at the Waldorf-Astoria in New York.

Bagar has devised 12 figures — 6 of which we are showing below — which multiply in number of points touched according to the familiar design of the Domino blocks. The dance is done to Lindy or Rock 'n' Roll music — but, its creator hopes, with grace of movement befitting a dance meant to be performed "socially" on a ballroom floor. Such an approach is always good news to dance teachers who are constantly beset by the unsocial extravagances of most R 'n' R.

Patterns are here presented in a one-to-six teaching sequence. It is inevitable that dancers, as they become more proficient, will change the order, add new variations of their own, etc. In fact, Bagar's theory in devising this novelty is to provide a framework within which individual creativity and choreographic improvisation can be encouraged. Such talent is standard equipment with most good dancers who, unfortunately, are given little chance to express it.

A big-label recording company is issuing the first of a series of "Domino" records early this year. More about this in our next issue. Meanwhile, here's a preview of Bob Bagar's DOMINO. (Closed Position throughout.)

DOMINO ONE

	Cts.	
1 Step on ball of LF	1	Q
2 RF Step in place (ball change)	2	Q
Hold	3,4	S

DOMINO TWO

Turning 1/8 rt, to move diagonally —		
1 LF fwd diag	1	Q
2 Tap RF next to LF	2	Q
3 RF bwd diag	3	Q
4 Tap LF next to RF	4	Q

DOMINO THREE

1 LF fwd diag	1	Q
2 RF fwd diag	2	Q
3 LF fwd diag	3	Q
4 Close RF to LF	4	Q

DOMINO FOUR

(Beginning from upper right dot)		
1 Swd LF	1	Q
2 Tap RF next to LF	2	Q
3 RF bwd diag to lower right dot	3	Q
4 Tap LF next to RF	4	Q
5 Swd LF to lower left dot	5	Q
6 Tap RF next to LF	6	Q
7 RF fwd diag to upper right dot	7	Q
8 Tap LF next to RF	8	Q

DOMINO FIVE

(Beginning from upper dot)		
Turn 1/8 lt to travel diagonally to lower hand dot, with		
1 Swd LF	1	Q
2 Close RF to LF	and	Q
3 Swd LF, pivoting rt to face		
LOD	2	S
4 Fwd RF	3	S
5 LF in place	4	S
Turn 1/8 lt to travel to upper right dot, with		
1 Swd RF	1	Q
2 Close LF to RF	and	Q
3 Swd RF, pivoting rt to face		
LOD	2	S
4 Bwd LF	3	S
5 RF in place	4	S

DOMINO SIX

(Beginning from upper right dot)		
Turning 1/4 rt,		
1 Bwd LF to upper left dot	1	Q
2 Swd RF to center left dot	and	Q
3 Fwd LF on center right dot	2	S
4 Bwd RF diag to lower left dot	3	Q
5 Fwd LF to lower right dot	and	Q
6 RF in place	4	S

END

Photo: Robert Pavlik



Fast action in a back-to-back spin during floor show highlight by Harvest Moon Stylists Claire Almeida & William Mussara.



Two camera studies of the smartly paced International Style Foxtrot demonstration by Avril Burgess and Frederick Rust.

CHRISTMAS AT NEW YORK SOCIETY

*Visit to Holiday Study-and-Play Gathering
of All-Ballroom Teacher Association*

BY DONALD DUNCAN

PHOTOS: JACK MITCHELL

In the course of our photographic size-ups of associations, we come this month to the New York Society of Teachers of Dancing. The "New York" in the title is something of a geographical misnomer, for the Society's membership represents a region stretching from Boston to Washington, D.C.

Our cameraman looked in on those members (and their husbands, wives and guests) at the December 11 meeting and Christmas party in the Grand Ballroom of Manhattan's Edison Hotel. The day's fun seemed little affected by the fact that a first class blizzard was blowing outside.

In response to a request from President Dorothea Howell, *Ballroom Dance Magazine* lent a hand in preparation of the afternoon's program. Helen Wicks Reid lined up appearances by two top ballroom teams. Two well-known NYC teachers, Frederick Rust and

Avril Burgess, analyzed and smartly demonstrated the principles of International Style Foxtrot. They were followed by a popular pair of exponents of Harvest Moon Style, William Mussara and Claire Almeida. Our staffer, William Como, arranged with *Orchids of Hawaii, Inc.* for a Vanda Orchid favor, presented, with Merry Christmas wishes, to each of the ladies by our Publisher, Rudolf Orthwine.

Festivities for the day included the passing out of an array of door prizes; a program of heartily applauded songs by tenor Dino Dante, accompanied on the piano by his coach, Susan Migliaccio (Mrs. Val Escott); audience participation in holiday dance-games (one of which is Mixer of the Month); with a finale of refreshments and dancing-for-all.

As an organization, the New York Society
(Cont'd on page 16)

At the Christmas party NYSTD members presented a check to William E. Heck, in appreciation of his 35 years' service as Sec'y.-Treas. Mrs. Edna Passapae (R), former Pres., accepts the presentation for Mr. Heck, her long-time friend and New Jersey neighbor (unable to be present because of illness), from Pres. Dorothea Howell.



Flowing movement in Waltz: a balcony view of the Mussara-Almeida team.

FOR FAVORS, TRY ORCHIDS!

An elegant and surprisingly inexpensive party favor that recently came to our attention is the Hawaiian Vanda Orchid that can be ordered in quantity from *Orchids of Hawaii, Inc.*, with shipping charges prepaid by the company, to customers anywhere in the country. Mr. Kei Yamato, Mgr. of the Nat'l Sales Office at 305-7th Ave., NYC 1, (from whom the flowers can be ordered) tells us that the Vanda Orchid, with foil holder and corsage pin, is available at \$14.00 per 100. A larger orchid corsage, with retail value of \$5, can be purchased at \$1.50 for a 2-doz. lot. A price list is available on request.



Above L, a close-up of Orchids of Hawaii's attractive little Vanda Orchid. Above R, Rudolf Orthwine, Publisher of Dance and Ballroom Dance Magazines, who presented each of the NY Society ladies with an orchid. Recipient here is Helen Wicks Reid.





4



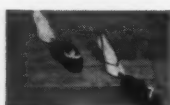
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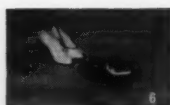
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Chasse Reverse Turn 1



7



6



5

QUICKSTEP (III)

BY PHYLLIS HAYLOR

Continuing Series on the Most Popular of International Style Dances

(From "A Pictorial Manual of Ballroom Dancing,"
edited by A. H. Franks, Museum Press, London)

CHASSE REVERSE TURN

A figure of seven steps danced along side of room to end along wall.

Man

Commence with feet together, weight on right foot, facing diagonally to centre. See step 5 of Natural Turn.

1. Left foot forward, commencing to turn right side of body to left. **S**
2. Right foot to side, continuing to turn body to left, completing approximately a quarter of a turn to left. **Q**
3. Left foot closes to right foot, continuing to turn, end backing line of dance. **Q**
4. Right foot back, turning right side of body to left, backing line of dance. **S**
5. Continuing to turn left on right heel, left foot closes towards right foot, weight retained on right foot. **Q**
6. Left foot closes to right foot slightly in advance, weight still on right foot, facing diagonally to wall. **Q**
7. Left foot forward. **S**

Lady

Commence with feet together, weight on left foot, backing diagonally to centre. See step 5 of Natural Turn.

1. Right foot back, commencing to turn right side of body to left. **S**
2. Left foot to side with toe pointing down line of dance, body facing diagonally to wall. **Q**
3. Right foot closes to left foot, continuing to turn, end facing line of dance. **Q**
4. Left foot straight forward, turning right side of body to left, facing line of dance. **S**
5. Right foot to side, continuing to turn, backing wall. **Q**
6. Left foot closes to right foot, continu-

ing to turn, end backing diagonally to wall.

7. Right foot back. **S**

RISE AND FALL AND FOOTWORK

Man:

1. Left foot, heel to whole of foot, to ball of foot, knees slightly flexed as weight is taken forward, rise at end of step.
2. Right foot, ball of foot, up in body and feet.
3. Left foot closes on ball of foot, up, lower left heel as right foot moves back for next step.
4. Right foot, ball of foot, flex knee slightly, lower heel as left foot commences to move back, rise in body at end of step.
5. Right foot, heel to whole of foot, knees slightly flexed, left foot drawn back from heel.
6. Right foot, heel, with pressure on ball of left foot, knees straighten as heel pivot is completed.
7. Left foot heel to whole of foot.

Lady:

1. Right foot, ball of foot, lowering heel as left foot moves into position, knees slightly flexed, rise in body at end of step.
2. Left foot, ball of foot, up in body and feet.
3. Right foot closes on ball of foot, up, lower right heel as left foot moves forward for next step.
4. Left foot, heel to whole of foot, to ball of foot, knees slightly flexed as weight is taken forward, slight rise felt in body at end of step.
5. Right foot, ball of foot.
6. Left foot closes on ball of foot, slight rise felt in body, then lower heel as right foot moves back for next step.
7. Right foot, ball of foot.

Notes

(a) *Man*. When a Chassé Reverse Turn immediately follows a Natural Turn, the first step should not be long.

(b) A strong turn should be made between steps 1 and 2 so that the continuation of the turn between steps 2 and 3 enables the man to back the line of dance at the end of step 3.

(c) *Lady*. Some dancers have a tendency to swing wide on step 4 so that their left leg is taken on the outside of their partner's right leg — the lady should be well up to and in line with her partner on the fourth step.

PROGRESSIVE CHASSE

A figure of five steps danced along the side of the room to end facing diagonally to wall and followed by a Lock Step.

Man

Commence with weight on left foot, backing diagonally to centre. See step 4 of Quarter Turns.

1. Right foot back, commencing to turn right side of body to left. **S**
2. Left foot to side, continuing to turn slightly, end with toe pointing diagonally to wall, body facing wall. **Q**
3. Right foot closes to left foot at same time turning body very slightly to left. End with feet together having made approximately a quarter of a turn to left. **Q**
4. Left foot side and slightly forward, preparing to step outside partner on her right side. **S**
5. Right foot forward outside partner with slight body turn to right facing diagonally to wall. **S**

Lady

Commence with weight on right foot, facing diagonally to wall.
(Cont'd on page 15)



CRUISE SHIP DANCERS

*Line of Direction is Around the Globe
for this Sea-going Ballroom Couple*

The author, Edwin Sims, and his dancing partner, Phyllis Rodriguez.

Otto Fenn

BY EDWIN J. SIMS

The ship's ballroom was filled with a gay, charming, anticipatory crowd. The orchestra had just finished playing the vocalist's final number. The audience was outgiving with applause. She took her bows graciously and departed. A pleasant quietness descended on the room as the M.C. began to say nice things about the next performers, Phyllis Rodriguez and Ed Sims. The music began to play and they were dancing. Yes, dancing their way around the world.

They were to visit ancient Rome and Athens; Cairo with the Pyramids; Bangkok, home of the glittering temples; and Tokyo, with its Ginza, Kabuki and ten million people — in fact, all the continents, from largest

Asia to smallest Australia, and — they were to be paid for the privilege!

Would you like to know what was expected of them? What were they required to do aboard ship? How were they to earn their trip and salary? Sit back, make yourself comfortable and we'll travel together.

Business-wise, I grew up in an area where, when you wanted something done, you invited so-and-so for cocktails, and he spoke to so-and-so, who could arrange for you to meet Mr. Important, who had great influence with whoever you needed to help you get whatever it was you wanted in the first place. Well, I was tired of this procedure, so I walked out of my little apartment, turned

south and headed toward the largest and oldest travel bureau, Thomas Cook & Son. Arriving at their main office, I asked the girl the naive question, "Who's in charge of hiring dancers for the cruises?" Her answer surprised me, being as simple as the question. "Mr. Hal Hennessey," she said. I had really expected her to say, "What kind of dancing are you referring to?" Or, "We're all set for the next two years."

Instead, the nice girl directed me to an elevator, called Mr. Hennessey and told him to expect me. Then for my really big surprise. Hal Hennessey was a pleasant human being who said he had heard of me, knew

(Cont'd on page 21)



As ship nears Hawaii, Ed and Phyllis entertain the passengers with instruction in Polynesian "Huki-Lai."



Phyllis hangs on hard as her neighbor hastens to pass the broom in the perennial elimination game.



Among VIP's having fun at the head table (L to R): Former DMA Pres. Franklyn Oakley, Winifred Kelly, DMA Nat'l Sec'y Leroy H. Thayer.

For the event the Grand Ballroom of the Hotel Edison was decorated with scores of pink balloons.



NOVICE COMPETITION BALL

NYC Chapter of Dance Masters of America
Bids for "New Faces" at Contest Event

BY HELEN WICKS REID

From the festoons of glowing pink balloons, making a canopy for the circle of tables, to the attractive pink programs, everything was "rosy" as one entered the Grand Ballroom of the Hotel Edison in New York City on the evening of December 29. The occasion was the First Novice Competition Ball, given under the auspices of the Ballroom Committee of the New York City Chapter of Dance Masters of America.

Adding to the festive air was the gracious reception of each guest. A pink carnation was clasped on the wrist of each lady and a pink boutonniere placed in her escort's lapel before a member of the Reception Committee guided each to an assigned table. The tables were all filled, and gay with holiday and formal attire. Tables on the stage were occupied by DMA VIP's.

Interest was added to the evening by drawings for special prizes but, lucky number or no, every lady was presented with a flask of Lanvin's prized *Arpege*. Much taste and planning had gone into the preparation of

details for the Ball.

For both the competition and the general dancing, the splendidly steady music was furnished by Francis Walther and His Orchestra.

The chapter's President, Albert Butler (also Chairman of its Ballroom Committee) was his usual genial self throughout the evening as Master of Ceremonies. He explained the announced "novice" premise of the competition and introduced the events in Waltz, Tango and Foxtrot. At the conclusion of the three sections awards and flowers were presented to winners by Dolores Magwood and Marie Laurent Lasseigne, incoming and retiring National Presidents, respectively, of DMA.

Taking 1st, 2nd and 3rd places in each category were: *Waltz*—Sal & Alice Fransone, 1st; Dieter Breloehr & Ingrid Westphal, 2nd; Charles Pennino & Betty Osborn, 3rd. *Tango*: Heinz Reinecke & Audrey Smith, 1st; Guido & Phyllis D'Alesandro, 2nd; Charles & Evelyn Press, 3rd. *Foxtrot*: Charles & Evelyn Press,

(Cont'd on page 20)



Action shot of Tango winners, Heinz Reinecke and Audrey Smith.

PHOTOS: JACK MITCHELL

DMA Pres. Dolores Magwood awards Waltz trophy to Sal & Alice Fransone.



Albert Butler, Pres. of NYC Chapter of DMA, on bandstand, presents Foxtrot winners, Evelyn & Charles Press.





A shooting session for ballroom instruction series of See-Do Productions. Director at camera is Miguel Molino, photographer and former dance instructor. "Stars" are Frederick Rust and Linda Devlin.

MOVIE COURSES IN BALLROOM

New Package of Viewer, Film and Records Offers Remarkable Visual Aid for Home Study

Making its appearance on the market this month is something really revolutionary in the way of visual aid for ballroom dance study. It is a motion picture series of basic courses in eleven dances. The most remarkable feature is that these films are seen, not via a tricky and cumbersome projector, but through an ingenious, hand-held, hand-operated motion picture viewer with a self-contained light source.

Each basic course is presented in a 50-foot reel of 8mm film especially photographed and edited for the hand projector, known as the HPI Previewer. The ballroom student has the

enormous advantage of being able to control the speed of the action to his convenience, and to turn the film back to the beginning (or to a desired mid-way point) any number of times for re-study.

With each film comes an instruction sheet describing the steps, and a 45 rpm record. On the first side of the record the instructor first gives spoken directions on how to use the viewer, some do's and don'ts about the particular dance, hints about time and rhythm, and tells how to coordinate the projection of the films with the music. On the reverse side of the disc are two musical selections in the

rhythm being studied.

It seems to us that this "surprise package," which is being marketed at an extremely reasonable price, can provide a terrific stimulus to the study of ballroom dancing. We all know that many thousands of would-be learners permanently postpone dance lessons because of shyness and a lack of rhythmic and musical security. With these extraordinary facilities for extra practice and study, we may well see a host of new faces in the studios. It also seems that this kind of study material can lead the keener devotees to continue longer through more advanced work.



Hand operation of lightweight HPI Previewer is simple. Film can be readily rolled backward for re-study.

To help student visualize action of left and right foot, demonstrators each wear one black and one white shoe.

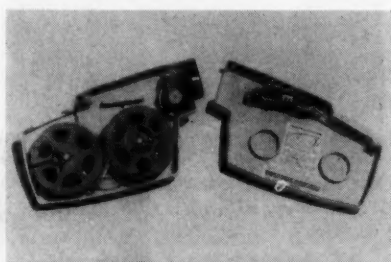


The idea man behind this project, Miguel Molino, has the ideal qualifications, being both a photographer and a former dance instructor. The organization he has set up to produce these films is called, aptly enough, See-Do Productions. The teacher shown in the films is Frederick Rust, well known to readers of *Ballroom Dance Magazine* as one of the professional contestants in the team which represented the U.S.A. last year in the Richardson Cup competition of the Star Ball in London and at the World Championships in West Berlin. Demonstrating as his movie partner is Linda Devlin.

Molino and Rust have completed the filming of basic courses in Foxtrot, Waltz, Tango, Mambo, Cha Cha, Rumba, Lindy, Samba, Paso Doble, Merengue and Peabody. They are now preparing intermediate, advanced and teacher series.

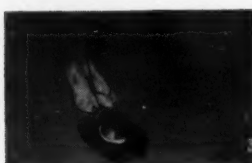
These motion pictures, which are not suitable for showing on standard projectors, do not include a large number of repetitions of steps, as would be necessary for conventional training films. The fact that the viewer can go back over what he has seen many times makes it possible to cover a great deal of teaching on the 50-foot reels. This factor also contributes to the attractive price.

Plans call for the package of viewer—plus one film—plus record—plus instruction sheet to retail for \$12.95. Naturally, the purchase of additional courses doesn't require the purchase of a second viewer. Each additional film-plus-record sells for \$5.95. A special combination of viewer and six courses is being offered for \$29.95. Orders or requests for further information may be sent to See-Do Productions, Box 135, Croton-on-Hudson, N.Y.



Loading 50-foot reels of film in viewer is easy. A flashlight battery provides the source of light.

QUICKSTEP (Cont'd from page 10)



3



2



Progressive Chasse 1



5



4

ing diagonally to centre. See step 4 of Quarter Turns.

1. Left foot forward, commencing to turn right side of body to left. **S**
2. Right foot to side on same line, continuing to turn, backing wall. **Q**
3. Left foot closes to right foot at same time turning slightly to left. End with feet together having made approximately a quarter of a turn to left. **Q**
4. Right foot to side and slightly back. **S**
5. Left foot back, ending slightly across right foot, partner outside, with slight body turn to right. **S**

Lady:

1. Left foot, heel to whole of foot, to ball of foot, knees slightly flexed as weight is taken forward, slight rise felt in body and feet at end of step.
2. Right foot, ball of foot, knees slightly flexed, rise continued in body and feet.
3. Left foot, closes on ball of foot, rising in body and feet throughout step.
4. Right foot, ball of foot with knees straight, flex right knee and lower heel as left foot moves back for next step.
5. Left foot, ball of foot.

Notes

(a) *Man*. The body should be held well up as the first step is taken, so that the weight travels over the right foot before the left foot moves sideways on the same line for the second step.

(b) Although a quarter of a turn is given in the description between steps 1 and 2 the actual sensation of a turn to the left is very slight. It is a common fault to turn the body too far to the left on steps 4 and 5, and thus lose contact with one's partner.

(c) Step 5 should be taken in the direction in which the body is facing, and not too far across the left foot.

RISE AND FALL AND FOOTWORK

Step 5 of the Progressive Chassé is also Step 1 of the Lock Step

Man:

1. Right foot, ball of foot, lowering heel as left foot moves into position, knees slightly flexed, rise in body at end of step.
2. Left foot, ball of foot, knees slightly flexed, continue to rise in body and feet.
3. Right foot closes on ball of foot still rising in body and feet.
4. Left foot, ball of foot, with knees straight, flex left knee and lower heel as right foot moves forward to next step.
5. Right foot, heel to whole foot.

(To Be Continued)

NY SOCIETY (Cont'd from page 9)

is venerable, having been incorporated June 6, 1914. But its history is marked by a progressive outlook. The Society was a Charter Member of both the National Council of Dance Teacher Organizations and the U.S. Ballroom Council. Last year, when Doris Weber Zea was President, it returned to an "all-ballroom" format.

The members meet eight Sunday afternoons each year for "graded" sessions. These begin with work for early-age pupils and progress to material for advanced teaching. Considerable emphasis is given to each month's lively Forum, being led this season by Val Escott.

Serving under Miss Howell are Amy Revere McCauley, Vice-Pres. and Membership Chairman; William E. Heck, the Society's Secretary-Treasurer for 35 years; and Directors Doris Weber Zea, Adelaide Courtney, Sarah Estlow Vashon, Joseph J. Rechter (also Program Chairman), Lillian Norton and William I. Conway.

Unlike many other associations, the New York Society does not hold summer conventions. Their future dates this season are Feb. 12, Mar. 12 and April 9.



Marilyn Joy Becker & William Conway.



Madelon Quinn (L) watches floor show with Mrs. Henry Cassorte Smith, guest of Mr. & Mrs. Leroy Rumsey, NYSTD members from Bethlehem, Penna.



Don Begenau (foreground L) directs a group in Jessie Polka Mixer.

MIXER OF THE MONTH

At the New York Society's Christmas party, Prof. Don Begenau of Queens College taught

THE JESSIE POLKA MIXER

MUSIC: *Jingle Bells* (for Christmas), *Barbara Polka*, or your favorite for whatever the time of year.

FORMATION: By couples in Varsouvienne Position around the room facing in LOD.

Gentleman and lady do the same footwork unless otherwise indicated.

L heel fwd
LF step in place
R toe touch bwd
R toe touch alongside LF
R heel fwd
RF step in place
L heel fwd
L toe cross touch over RF
4 "two-steps" fwd (LF RF LF; RF LF RF;
LF RF LF; RF LF RF)

Repeat from the beginning through 2 "two-steps"; on the next 2 "two-steps, the gentleman does them almost in place and swings the lady alongside himself with L hands joined (gentleman facing LOD, lady facing opposite LOD.)

Repeat from the beginning in this position up to the "two-steps" . . . move in a circle during the 4 "two-steps" — the gentleman moves to the lady who was immediately behind him and the lady will move up to the gentleman who was behind her. Now each has a new partner.

Repeat as often as desired. The leader or teacher may prompt the dance so that dancers may change partners each time, by saying "Swing her in" at the beginning of the "two-steps," or indicate the gentleman is to keep his partner by prompting the word "Straight" — meaning he goes through the complete sequence with the partner he has.



Board member Sarah Vashon and her husband, Antonio, watch the festivities from registration desk.



Above: Don Begenau & Lillian Norton. Left: Membership chairman Amy Revere McCauley visits with her guest, Mrs. John W. Hundley, wife of a CBS official.

OFF-BEAT:

News and Views of

DANCE RECORDS

BY BOB BAGAR

Calcutta, Lawrence Welk & Orch., Dot Records, 45 rpm, 6161. From time to time a hit record comes along that turns out to have a good dance beat in addition to a popular melody. Such a one is the Welk piece, *Calcutta*, enjoying a thorough "airing" at this writing on the top DJ shows. The homey arrangement is steeped in nostalgia. Accordion and harpsichord — sounding not unlike a vintage player piano — conjure images of carousel and organ grinder, with "little girl" voices la-la-la-ing to add a strain of sweetness. Dancers will find the record an excellent *baion*. *Calcutta* has caught the public fancy; because the record is admirably suited, in both rhythm and feeling, to dancing the *baion*, its appeal will, like as not, continue over the years. The "hit" side is backed by *Grandfather's Clock*.

Having a Ball, Randy Carlos & Orch., Fiesta Records, FLP 1221 (Mambo, Cha Cha, Merengue, Guapacha). Not enough has been written about the facile pen and talented baton of Latin-minded Randy Carlos, so we turned an attentive ear to his LP album, issued some time ago, which contains a particularly good Carlos selection. *Having a Ball* is a Carlos tour de force. He wrote all but one of the 12 outstanding Latin items presented here. They prove him to be equally at home in the musical company of Mambo, Cha Cha, Guapacha and Merengue. Mr. Carlos injects deep feeling into all he does. He holds a tight grip on the component parts of his orchestra, preferring to work for intimate tone and rhythmic effect which make the listener feel he is a participant.

In "The Monkey's Guapacha," Carlos' intelligent guidance gives a readily understood change in emphasis between "guap" and "cha cha" with a clarity that belies the advanced character of the Guapacha rhythms . . . The stylish "Piranha," a tight, rhythmically exciting Mambo, is the only non-Carlos composition in the album. Winds cut in over a repeated electric guitar figure that sets an exotic bass frame for the structure of the melodic line. It's medium fast and plenty lively . . . "Filipinita," a slow Mambo-Cha Cha, is a haunting kind of Spanish blues. Brass manifests a plaintive mood, and guitar, prominent in Carlos arrangements, sets up a vivid rhythm that compliments the provocative melody. The contrasting rhythm background is woven into the texture with arresting simplicity.

In "Smoke," a fiery Mambo, Carlos builds to a torrid pace, generating, in the process, lusty enthusiasm from the orchestra. Hand claps, growls and an uninhibited vocal encourage the dancer to keep to the frantic pace. The cumulative effect is overpowering . . . "More and More" is a Merengue in which maracas, bongo and brass cleverly interpret the rolling rhythm, leaving melody clearly in the hands of the responsible guitarist and the intrepid horn men . . . In "Can-aima," a slow Mambo-Cha Cha, there is driving percussion, tempered, but not subdued, by a moderate tempo. Dancers will love this type of rhythmic abundance in dance music.

Carlos contrives to bring out the best rhythmic expression in everything he touches. We follow, or rather dance, along enraptured by the artistry of these Latin pieces. We are sorely tempted to go at length about the flip side. Suffice it to say that you will find full-bodied, robust rhythms that urge your dance response with almost primitive insistence. Huzzahs to Randy Carlos.

Noted in passing: Two ambitious releases by Warren Covington and the Tommy Dorsey Orchestra come from Decca: *It Takes Two to Cha Cha, Tango, Samba, Merengue, Mambo, Rumba* (DL8980) and *It Takes Two to Foxtrot, Waltz, Jitterbug, Rock 'n' Roll, Peabody, Bunny Hop, Charleston, Polka, La Raspa and Hokey Pokey* (DL8996). Quite a sampler of dance music, styled more for straight dancing than for teaching. Each dance is treated with equal respect. The two albums cover an enormous dance territory — 16 dances, all told, and thus make valuable additions to your dance record collection.

TOPPER GOES LATIN

The Canadian firm of Topper Records (Box 66, Islington P.O., Toronto), whom we welcomed to the ballroom disc field in our December report, has just issued their second pair of releases. Next month we'll review LS103, A & B—*Las Clases de Cha Cha Cha* and *Gina* (Samba); and LS104, A & B—*Loreta* (Merengue) and *Prohibido Amor* (Rumba). Reflecting the trend toward recognizing the record needs of the dancer and teacher, Topper is submitting its tempos for the approval of the US Ballroom Council and the Canadian Dance Teachers Assn. Their Dance Director for recording sessions is the well-known Canadian dancer-teacher, Basil Valvasori.

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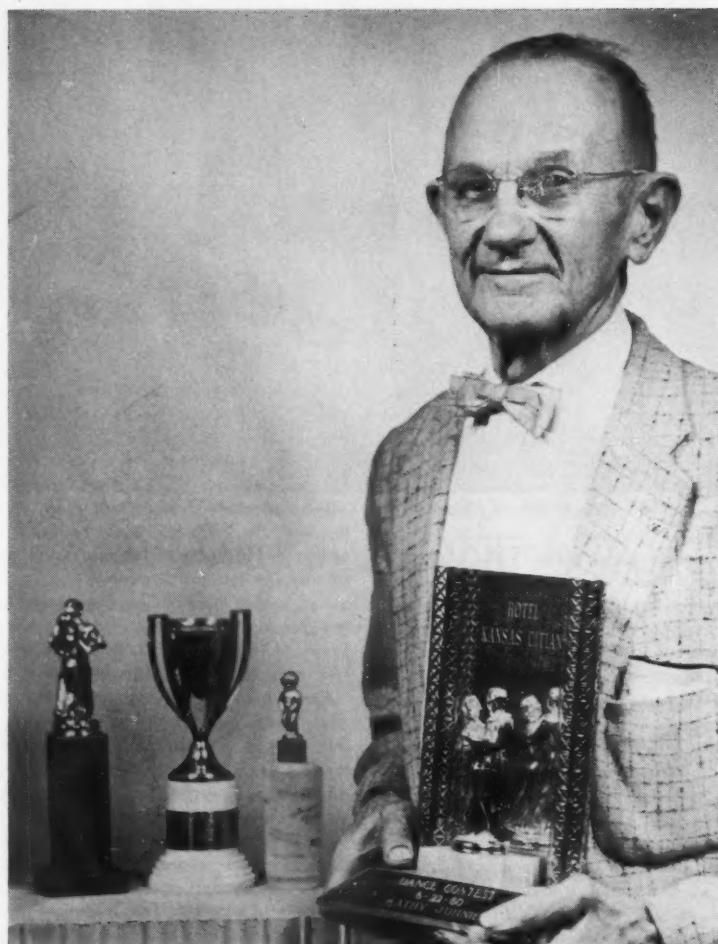
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Every night when I get off from work I go somewhere dancing. If it's not in a better-type bar (to keep the books straight, I don't drink or smoke), I go to the sort of bar that doesn't push me to drink — they just enjoy watching me dance, I guess.

Otherwise I go to the La Fiesta Ballroom, where the beat is the most. One time I went 77 months without missing a night, and then flu had to knock me down for a week. When I was in the hospital, did I think about the flu? No! I was planning my dancing comeback. I have won many trophies, ribbons and many, many cash prizes.

Johnny Esser,
Kansas City, Kansas

In Britain recently, Eartha Kitt made the front pages with her observation that Englishmen are not good dancers. Reginald Morgan, mgr. of two Arthur Murray studios in London, invited the American star to see his teachers in action. As seen in photo, she had a ball.



This year, during the popularity of The Madison, we found that hardy perennial, "step, together, step, arch," a particularly useful basis for instruction of the novelty number. Before teaching the Madison Basic, we gave Two Up and Two Back, T-Time, the Big M, and the Cleveland Box — all of which are based on "step, together, step, arch." In no time the pupils had a Madison repertoire, felt they were doing something, and were ready for the Basic and then more difficult figures. In the meantime they were getting more practice in a basic step and, as speed increased, in a quick chassé.

Then, for fun, at the end of a lesson several weeks later, we did the marching mixer, published in the Jan. 1961 issue as the *All American Promenade*. The "step, together, step" (chassé) toward and away from partner was no problem and, as we increased the speed, they learned to shorten their steps. Then they were surprised to learn that they had done the basis of Triple Lindy — and the easy way. We have found that announcing that one is going to teach Triple Lindy and demonstrating it, seems to make it hard for some in every class.

We would be interested in hearing from others their hints for short-cuts in "learning by association." *H.W.R.*

SPOT NEWS

CASTLE OKAYS QUICKSTEPPERS

While packing for a Christmas trip to England, Irene Castle wrote us from her home in Lake Forest, Ill., as follows:

"This hasty note is just to ask if you saw the young couple, Bob Petersen and Kay Bee, on Lawrence Welk's program? They are very young and they do the Quickstep amazingly well. I am enchanted by them. The way he handles himself and steps out with those big strides reminds me of Vernon. They must surely go places and I long to wire them congratulations and good wishes for a brilliant career, which I feel they cannot fail to have — but I don't know their address."

This is the couple we pictured on p. 25 of the Jan. issue. We forwarded copies of Mrs. Castle's letter to them and to Mr. Welk.

HERE AND THERE

Alex Moore, Chairman of the Ballroom Branch of the Imperial Society of Teachers of Dancing, is set for a return visit to the USA during the month April, to teach and to give ISTD exams. His full itinerary, being coordinated by *Ballroom Dance Magazine*, will be published next month. In NYC he is scheduled to teach at the April 9 meeting of the NY Society of Teachers of Dancing.

Our Associate Publisher, Jean Gordon, became a grandmother Jan. 8. New arrival is Mitchell Gordon Stern. Parents are Manhattan attorney Robert Stern and his wife, Niki

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HOTEL ANSONIA B'WAY AT 73rd St. SU 7-4657

... Newest member of a long-established New Jersey dancing dynasty is Alan Scott Fried, born Dec. 6. He is the son of dance teacher Dick Fried and his wife Rhoda. Grandmother is Freda Lippel Fried, who heads the well-known Lippel School of Dancing in Newark and W. Orange.

The Byrnes & Swanson Studios in B'klyn have lined up a number of interesting Int'l Style events featuring overseas champions. They will be demonstrations by McGregor & Bemil Jan. 27; by Roy and June Mavor Feb. 5; and by Sammy Leckie & Vera McCartan Feb. 17. Leckie, who has just completed a highly successful 3-month teaching engagement at the Vandapool Dance Academy in Albuquerque, gives courses in Int'l Style foundation and medalist work, as well as courses for professionals and teachers, beginning Feb. 19 (and another series beginning Feb. 24), at Byrnes & Swanson. He returns to Albuquerque in early April.

Robert Luis, of NYC's Latin Dance Studio, has completed a new book on Argentine Tango. It will be published Feb. 20, at \$2.95 ... John Sheppard & Constance, well-known NYC team of contest winners, were announced to make their professional debut with Int'l Style demonstrations in Thurs. nights at Manhattan's Corso Cabaret ... Ron Greenwood, of the Curry School of Dancing in Boston, is

on the mend after hospitalization and a bout with viral pleuritis ... Noted Harvest Moon Ball winners, Cathy & Kay (Cathy Niccolini & Sammy Mergel) star in the Fri. night Champagne Interludes at Tommy Chen's Casino, Mamaroneck, NY.

MIDWEST NOTES

Dancing for this August's Music Festival, given annually by the Chicago Tribune, will be under the sponsorship of the Chicago Nat'l Assn of Dance Masters. Production will feature a history of dance from 1912 to the present. To allow wide participation by teachers, rehearsals will be held at CNADM convention time. CNADM presented an excellent faculty and much usable material at its 1st 2-day Christmas Week Ballroom Workshop. A faculty newcomer was Gene Norman. He and his wife teach "dancing for fun" classes in Milwaukee, including sessions at American Legion posts and Knights of Columbus halls.

Paul G. Palm, of Palm's School of Dance, Sioux Falls, S.D., has a TV group called the Cactus Heights Dancers. He is having success with a ballroom instruction program devised to overcome what he feels is a too-mechanical and overly self-conscious approach by the dancer. He teaches in 3 country clubs, as well as in Jr. and Sr. High Schools.

LOUISE EGE

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During general dancing, Lois McDonald, Sec'y-Treas. of NYC Chapter of DMA, is partnered by her son Richard. He was liaison man between judges and score-keepers.

NOVICE BALL (Cont'd from page 13)

1st; Charles Pennino & Betty Osborn, 2nd; Guido & Phyllis D'Alesandro, 3rd.

Several nations were represented in the list of winners, and there were several types of dancing in the competitions—"American," "Harvest Moon" and "International" styles being in evidence. Although this gave added interest to those watching, it must have been a bit difficult at time for the judges. In fact, although great credit is due their Ballroom

Committee, as well as the special committees, for the brave start in this Ball, we could wish that the NYC Chapter, in its Second Novice Competition, might move a step nearer to holding to its originally expressed plans in specifying the style and figures to be featured by the contestants. Competitions of this kind should make it simpler to bring more dancers into the contest field.



Another glimpse of Foxtrot winners, Evelyn & Charles Press.



Attentive teacher-judge James Smith eyes the Waltz. On panel with him were Maya Boleyn, Mark Lessing, Angelo Pellegrino, Herbert Taylor. Foxtrot judges: Lois McDonald, Don Begenau, John Clancy, Bill De Formato, Patrick Mastrolia. Tango judges: Josephine Steinway, Alex Desandro, Bob Belkin, Joe Piro, Franklyn Oakley.



Marie Laurent Lasseigne, retiring Pres. of DMA, congratulates Audrey Smith & Heins Reinecke, after their victory in Tango.

SHIPBOARD (Cont'd from page 11)

of my work, and would send me on a two month's cruise around South America aboard the Norwegian liner, the Oslofjord, leaving in two weeks. I was shipped into the passport department, gave them information pertaining to my partner and me — and had the preliminaries wrapped up.

This day of results really shook me up. I walked back to my apartment, telephoned my partner, told her the good news, sat back in a soft chair — and began to worry. Had I done the right thing? What about this South America? Suddenly I realized that to me Buenos Aires, Rio, Santiago were merely names belonging to cities populated by some millions of individuals. Black, white, Indians, yellow — I knew not. Could I make myself understood with my singular English knowledge? And what about aboard ship? A completely Norwegian crew — what were they like? Would they be acquainted with my music? Would we get along? I couldn't recall that I had ever heard Norwegian spoken.

What was the climate of South America, mode of dress, type of money? How come Thomas Cook had accepted me so readily? Perhaps it was a bad trip. Maybe I should forget the whole thing before it was too late. Forget it? Never! But the reason for my confusion and qualms suddenly came to me: this was a whole new way of doing business. No middle adviser — just Mr. Hennessey who wanted me to dance on board the ship, and Mr. Sims who wanted to. It was too simple for my complicated mind.

The two weeks progressed with much activity. Days when a passport problem seemed to negate the whole trip. Moments when we didn't think we'd be prepared. Then came the day when we were placing our clothes on ship board, going to our respective state-rooms and waiting for the evening visitors to leave so that we could lift anchor and sail. I went to the rail to wave goodbye to the faces on the pier, then alone I went to the top deck and watched the stars and gave thanks to everyone and everything that had made this possible. Yet it wasn't until we sailed past Miss Liberty that I fully realized we were on our way to South America — that is was not one big joke!

The ship sailed at 10 PM. Forty-five minutes later the complete staff met in the cruise office to be introduced to one another. The chaplains, the cruise lecturer, the hostesses, the sports director, the Thomas Cook office staff, the other performers — and the boss of all, the cruise director. These strangers were to become my constant companions for the next 60 days.

We were briefed on our duties. The im-

portance of being punctual, congenial and working harmoniously with our completely Norwegian crew was stressed. Special duties for the next day were issued. I was to direct a dancing class in the ballroom at noon, following the presentation of the staff to the passengers. I realized that I had been so occupied with the shows that I had given no thought to the teaching.

Came the morning — and with it a shock. I was seasick — so very seasick! Yet I had to get dressed; I had duties to perform. I wore a green sports jacket which blended beautifully with my complexion. By 11:30 I had downed so many bona-, drama- and sundry other "mines" that to this day I have no recollection of that presentation, nor of the class that followed.

I would like to get over this not too pleasant episode by saying that I was ill until we reached Cuba, where I planned to abandon this and every other ship forever. Oh, to place my feet once again on solid, unswaying soil. We sailed into Havana harbor past the Morro Castle, and as quickly as my seasickness came, it left. And with its leaving went my determination to depart from the ship — forever! (To this day I believe that seasickness is, to a great degree, emotional, and so I logically concluded that the seasickness, or I, must go. So it went.)

For a performer the schedule on board is very easy. Other than the shows, which take place three times in 17 days (the short cruises), or about once a week on the long cruises, there are practically no duties. We, the dancers, have to conduct complimentary dance classes and Champagne Hours.

Frankly, having taught Cha Cha till it came out of my feet, and having a pain down my spinal column from trying to interpret the Rumba for some not too "hip" pupil, I was ready to return the Cha Cha, Merengue and a rarely used Calypso back to their rightful owners. I soon changed my mind. Seeing the dances done correctly (or even incorrectly) in their natural habitat gives them a character that they never seem to attain when transplanted. It is so natural in Latin America to see people pleasantly dancing for their own enjoyment, rather than appearing to show off.

Well, to get back to sea and my first experience. Our opening show was scheduled for the first night after leaving Havana. Having just been with all the tourists watching the best at the Nacional, Tropicana, Sans Souci, etc., I felt that for our program we would eliminate the Latin dances. It was just as well, for at rehearsal we learned that for most of these Norwegian musicians this

(over)

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SHIPBOARD (Cont'd)

was their first real experience with Latin rhythms. Just having heard it played by the best, they were understandably apprehensive. When they saw our music, which primarily stressed Foxtrots and Waltzes, they relaxed and went through a fine rehearsal. It will seem strange to American dancers to know that there are bands which have never heard *Stardust*, *St. Louis Blues*, *Dancing in the Dark*, etc.

Came show time, our first number was according to standard — fast, short, wake-them-up music, *Just One of Those Things*. This went off well. Then the lights dimmed to a soft, rather dark blue, the vocalist off-stage sang part of the chorus of *Dancing in the Dark*, and we began moving to this quiet mood number. But with the lowering of the lights the musicians could not read the music, and when it came time for a one-chorus solo by the pianist, he could not remember the melody of *Dancing*. He became frantic and proceeded to repeat the one phrase "dancing in the dark . . . dancing in the dark . . . dancing in the dark". We realized that he had lost himself and hopefully waited for an ending. None came. Just this battle he was having with the melody. Finally, after what seemed three years longer than forever, we backed off stage, he still fighting *Dancing in the Dark*.

How we got through the rest of the show I'll never know, but we were plenty shook up. That night the pianist, whom I had mentally sworn to kill, came to me crying and wondering where "it" had gone wrong. The man was so distraught that suddenly I had no desire to add to his miseries with a dissertation on professionalism in its finest form, and the "show must go on" routine. But I swore to myself it would not happen



For the "Mad Hat" party this gentleman trimmed his chapeau with baggage checks. Sporting a Confederacy head-dress in Ingrid Bergman's daughter, Pia Lindstrom Callaway, whose husband hails from Georgia.



Aboard the S.S. Brasil, Sims draws a pretty young partner, at one of the many dancing parties on a recent Moore-McCormack cruise to So. America.

again — and it didn't! The next day I called a rehearsal.

Armed to the teeth with every piece of music in our repertoire, plus a recorder with all my music on tape, I sat them down, had them listen to each piece, then pick it up without written music. Then I gave them my music, told them to "fill in" and improvise where they felt the need. They did — and had a ball! I kept the waiter bringing Canadian, gin and the like, and, all in all, we had a very relaxing rehearsal, and they began to "feel" the joy of American music. Thus these Norwegians and Americans had their first go at performing together.

At the time we began working on ships the employers seemed to favor the adagio and lifting type act. This seemed strange to me, since a rough sea could cause complete cancellation of that part of the show. A word to dancing performers: sustained lifts or one-arm raises should, if possible, be avoided. Any motion of the sea makes this most precarious. One lady member of a team was tossed high into the ozone by her partner and, by the time she was to land in his arms, a wave had removed him from his spot. She, unhappily, landed on the dance floor and broke her jaw. This, of course, ruined their encore.

Most dancers who teach private lessons have at one time or another been called upon to teach a large group. On a cruise, this task is sometimes thrust upon you at the last moment — generally on an afternoon when the weather is inclement. The first time this happened to me it was a rainy day. I was to follow a lecture on the beauties of Trinidad, complete with slides depicting the places of interest and showing their most popular dance, the Limbo. This session was conducted by our cruise director in the very same ballroom where I was to teach. Public room space aboard ship is very tightly apportioned, especially when bad weather negates all the outside space. Wanting to take advantage of the dancing mood the people

would be in after watching the pictures, I asked the lecturer please to announce that a dancing class would follow immediately.

Before beginning class instruction, there are several fundamentals to be checked. I felt I had remembered them all. The surface of the floor — was it too fast? The size of the dancing area — was it adequate? The sound equipment — could one be heard if there was a large group and much noise? The music — would there be a pianist and drummer, or would they be working elsewhere, necessitating the use of records? (They had other duties, so it was records.)

My mental checklist completed, I was ready to start, but, as I approached the microphone, I noticed that the dance floor was completely covered with chairs. Frantically I ran about looking for a couple of stewards to take them away. When, finally, I located one, I had my first encounter with the language barrier. I blurted out that I need his and another steward's assistance to "remove chairs." He looked at me helplessly and repeated "remoofed shares." Then he shrugged his shoulders and "remoofed" himself.

Disgustedly I returned to the mike and asked if there were any men interested in having the dance session begin. About 25 raised their hands. I suggested that each remove six chairs. They jumped to it with glee, probably happy to have one little chore to perform in the midst of so much vacationing. Quicker than it takes to tell, the floor was cleared.

I then had the men form lines going away from me on my right, and the women the same, but to my left. Wanting to impress them with the parlance of ship talk, I told the men to face starboard and the ladies to face port. This caused great confusion, as most were not acquainted with nautical terms; they simply turned any which way and looked at one another. Another thing I was not prepared for was the preponderance of women — about 75 to 25. I later learned that this 3-to-1 ratio was quite normal.

The ship's dance floor was 22 x 35. This, as you can visualize, makes very tight space for 100 people. I issued my first instruction, which was to place feet together. As they were standing in this position a fair-sized wave hit us on the port side, tossing everyone completely out of kilter. I'm sure at this moment you're wondering if the class ever did get under way. Actually, the people were so amused by their inability to control their movements that it all became fun.

After teaching the mechanics of the combination, with Phyllis demonstrating the step in the center of the floor, I then told them we would now try the steps to music. I reached over, placed the arm of the machine on the record, picked up the beat, gave them a preparatory "one-two-three-four" and — just as they were supposed to move, the sea took over and threw the needle arm completely off the record. (I now buy a machine with a heavy arm and weight it with coins.)

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Also off-the-record are my black thoughts following this mishap. These incidents did not add to the efficiency of the class. Here I had a situation where people were trying to stand still, but were, instead, staggering around like drunks, and a phonograph needle that refused to be compatible with the phonograph record.

The class went along without any more unforeseen troubles until near the end. Then a voice came over the emergency speakers announcing, in broken English, that we were to go immediately to our boat stations, as this was to be our first boat drill. These practice drills, designed to avert panic in the event of an accident, are mandatory. I noticed an older woman was in a state bordering on frenzy. I deduced that she might have been a mentally ill person whose doctor had suggested the relaxing climate of shipboard life. Pleadingly she asked me if everything was all right. We must be in imminent danger — otherwise, why had they picked this particular time for a drill? I couldn't answer, as this was also my question. Trying to reassure her again, I said a hasty goodbye to what remained of my class, rushed to my stateroom, put on my life jacket, ran to my boat station — filled with frustration, and rather hoping that all cruise ships would sink.

The popularity of the Champagne Hour goes on and on. Back in 1940, Marlene & Michael

conducted them at the Rainbow Grill atop the RCA Building in New York. Since then this program has been a continual favorite on the scene. The Arthur Murray TV show has been a glorified Champagne Hour, with members of the audience competing and the applause meter deciding the winner. On ship-

(Over)



In the Sims-Rodriguez repertoire for cruise ship floor shows is a Roaring Twenties spoof.

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SHIPBOARD (Cont'd)

board, while it is used as a popular entertainment form, it also has another function. On a luxury liner the success of a cruise depends primarily on the compatibility of the passengers. Naturally they can't be compatible until they get to meet one another; therefore, the complete cruise staff has as its first duty that of bringing passengers together. The Champagne Hour succeeds in doing this, as the participants are all introduced via the microphone and expose their true personalities by exhibiting the dances of their choice. You'll all agree that dancing does show the real You.

Our Champagne Hour is run informally, as it is generally our first entertainment program on the cruise. The M.C. announces us and we go into a very simple Waltz which ends with Phyllis spinning right to her first contesting partner. I go directly to the mike and relate the man's name and home city, but if he is close enough to the band-stand, I have him identify himself. We swap a couple of amenities, and off he goes to win his prize. Next I get a lady, and Phyllis at the microphone goes through the same procedure.

The charm of night life aboard ship is wonderful. It's a dream land where every night, except Sunday, the passengers dress in dinner clothes. This is, in our day and age — to say the least — unusual. At home it is all we can do to wear a dinner jacket to a very formal affair once a year.

The nights are filled with galas — Head-dress Ball, the Captain's Party, the Costume Ball, Ladies' Night, and the like. These festive occasions create more of an interest in dancing than you can find ashore, because the people are constantly putting their dancing acumen to good or bad use. It's funny to watch the transition take place with the dressing habits of the men. At first they grumble about dressing, and many inquire from the staff if it's really necessary. But after a few days they're delighted with the chance to get into a nice soft shirt, black trousers, comfortable patent leathers, and a cool white, black or colored evening jacket. As we generally cruise in warm climate, summer formal is proper.

Anyone who has ever taught has a myriad of stories pertaining to pupils. Not to be different from my fellow teachers, I have my own group of stories.

The sea is often blamed for things over which it has neither control nor responsibility. One lady passenger told me that the sea causes within her a continual depression. I asked her why she then chose to go to sea. Her reply was, "I love the sea!" It's somewhat like the person who likes to be pinched because it feels so good when the pincher stops.

While the great majority of cruise pupils are normal, sound and conventional, I will match the odd balls on a ship against any group of crackpots anywhere.

One woman I taught blamed her every mistake on the water. If she faltered—before I'd have a chance to analyze her fault and help her correct it — she would go into a fast tirade against the sea, claiming it threw her off balance and that she would never have missed the combination if it hadn't been for that mean old wave. In one day's lesson one of her frequent faults occurred. She immediately blamed the sea. I tried to interrupt, but she would have none of it. How could *anyone* hold her balance on this rough water? Etc., etc. On many past lessons I had let her get away with this excuse, but this time I couldn't. We were in port — tied fast to the dock!

Phyllis had the complete paradox. Her pupil would constantly mumble, castigating himself in an aside voice. He'd say, "You fool! You missed that step." Or "Ha! You did the wrong thing there." Or "I know I was to take two steps to the side, but I took three." No amount of persuasion on Phyllis' part could convince him that he *hadn't* made the mistake. On he'd ramble through the lesson, and she'd go on teaching him as though he hadn't said a word.

I had one poor soul who could not maintain her balance. She would totter forward on her toes and balls of her feet, much like a baby beginning to walk. To correct her, I would have her stand with her back firm against the wall. She would figuratively start from the wall in one piece, but after a step or two, she would again begin her tottering. She was a woman towering 6 feet 2 inches. As we danced, her weight seemed to be completely over me. At the end of each lesson I felt I knew the exhaustion of a hod carrier.

The big problem on board is how not to become lazy. It's very hard to keep your nose to the grindstone when, for example, the next port is Tahiti. You are aware that the time in that glamorous port should be spent rehearsing the show for the following night, and you must not go on a tour. Yet you feel like the boy who is asked to stay home and do his homework while the rest of the family goes to the amusement park. It's so very hard to discipline yourself and not procrastinate, when all about you the anticipation and excitement of this new adventurous port is building in the hearts of your fellow travelers. Each port is a new, wonderful, once-seen place, and it takes a lot of perseverance to give up seeing these fabulous locales.

The hard task is to remember you're *working* aboard ship. You must routine your day like a worker in an office; otherwise you lapse into a placid tourist's existence. Traveling by ship in this day of hurry, hurry existence can either be a nail-biting nervous experience or a serene wonderful way of life. It's what you make of it. I must admit that when I return to New York after a year at sea, I feel out of step and completely unneeded. This mood takes a little time to pass.

During this period I want to get on the first available ship and escape to the sea. As



Phyllis shucks her shoes to Rock 'n' Roll with a teen-age expert.

Nick Komuro

a matter of fact, I'd like to continue this article and tell you of other ports of call, of life while we're ashore — but there goes the whistle! My ship sails in one hour. Perhaps we'll meet at another port. Maybe I'll be saying Bon Voyage to you. **END**

SPOT NEWS

WELK SHOW GOES ON

ABC-TV has picked up Lawrence Welk's contract for another 3-yr. period. Sponsored by Dodge and J. B. Williams, "the show will go on forever," says one ABC official. Rumor has it that if Don Feddersen, the Champagne Maestro's TV aide, buys the Hollywood Palladium from Southern Calif. Enterprise, Welk will shift from the Aragon Ballroom, Pacific Ocean Park, to the Hollywood site.

THE "LIPSI" IS SLIPPING

For two years now the East German Ministry of Culture has been trying to promote a made-in-Germany ballroom dance called the "lipsi," an artificial concoction which reportedly combines — in a dignified, proletarian manner — elements of Rumba, Samba and Cha Cha. It was introduced to counteract decadent Western World dance products like Rock 'n' Roll. But we hear the campaign isn't going so well. Communist couples don't seem to find the "lipsi" very danceable, and it is so complicated that even the cultural leaders have to keep going back for refresher courses. (Is this the beginning of government-sponsored "lifetime courses"?) In the meantime, young East Germans continue to rock and roll in secret to bootlegged Elvis Presley-type recordings.

ASSOCIATION CALENDAR

(with ballroom sessions)

Feb. 3-5 SO. TEXAS ASSN. OF DANCE TEACHERS, DMA Chapter #3, Rice Hotel, Houston: Annual Convention.

Feb. 5: CHICAGO NAT'L ASSN. OF DANCE MASTERS, INC., Sheraton Towers Hotel, Chicago: Educational program & meeting.

Feb. 5: DANCE EDUCATORS OF AMERICA, Waldorf-Astoria Hotel, NYC. All ballroom day: Mel Riedl, Bob Bagar, Byrnes & Swanson, Roy & June Mavor, Bill DeFormato John Lucchese.

Feb. 12: N.Y. SOCIETY OF TEACHERS OF DANCING, Edison Hotel, NYC.

Feb. 12: ASSOCIATED DANCE TEACHERS' OF SOUTHERN CALIF. (DMA), Hollywood-Roosevelt Hotel.

Feb. 19: DANCE MASTERS OF AMERICA, NYC Chapter, Edison Hotel, NYC: Arve Corbin, David Formento, Kaye Kafka, Frances Chalif.

Feb. 19: DANCE TEACHERS CLUB OF BOSTON, Somerset Hotel, Boston.



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MAYFAIR (Cont'd from page 6)

to feel a great sense of accomplishment for his instrumental role as director in re-instituting the lovely institution some four years ago. The Mayfair Supper Dances, after 43 years of fierce loyalty by its small but enthusiastic membership, disbanded during the War along with so many other social functions which have never found the resurging spirit.



The fluted white satin sheath being so actively rumba-ed by dancer Tommy Dowling is occupied by florist for the Four Hundred, Judith Garden.



Classic paneled black sheath in volatile action, propelled by TV dancer Tad Tadlock, with lively assistance from dancer-hubby George Vosburgh.

The "Mayfair" did resurge — perhaps because it was needed. Awe and autographs are naturally an integral and welcome part of an actor's life, but where does he go to relax and take in that measure of entertainment he gives out from Monday to Saturday? The "Mayfair" has been and continues to be that outlet — after the equally old custom of "making an entrance" has been taken care of, that is.

Afterall, there is a staircase in the Terrace Room, and when you find a gathering made up of showfolk and society who are notorious for trying to outdress each other, you don't find people just walking quietly into a room — they must sweep in, pause dramatically — then descend!

But once that's out of the way — it's all fun and dancing!

RUMBA POSTSCRIPT

Below is a communication from John Monte, Nat'l Dance Director of the Fred Astaire Studios, in relation to his article last month on "The Musical Structure of the Rumba." — Ed.

In response to an unsigned letter received by the editor and me, I would like to comment on certain statements made in the letter. The anonymous writer states that I neglected to mention the use of the Timbales in the Rumba band; that I failed to mention the fact that there are two ways of playing the Claves rhythm.

In answer to the first statement, I would like to say that the Timbales are basically a Mambo and Cha Cha instrument and were not used in authentic Rumba bands. The inclusion of the Timbales in "Rumba Tipico" gives the Rumba a distinct Mambo flavor which, in turn, causes the Rumba to lose all authenticity.

Secondly, the alternate way of playing the Claves rhythms is used to a greater degree in the Guaracha and Mambo, and not in the "Son" Rumba described in last month's article. That article was written for the dance teacher and not for the musician; therefore I did not find it necessary to include any further detail.

Post Postscript from Ed: Mr. Monte's piece had two typographical mishaps, for which we apologize. Music for the Bolero style of Rumba was indicated to be played at 28-28 m.p.m. This should have read 20-28 m.p.m. The bold-face accenting of Mr. Monte's analysis of the Claves rhythm was not strong enough to be clear. This should have read:

1, 2, & 3, 4, — 1, 2, 3, 4

BOOK REVIEW

KNOW THE GAME!

Latin American Dancing is the title of the 3rd handbook which the Imperial Society of

Teachers of Dancing in London has prepared for the "Know the Game" series. Many teachers in the USA and Canada have found the first two, *Modern Ballroom Dancing* and *Old Time Dancing*, valuable for their clear descriptions of basic work. This booklet should prove no exception.

The Foreword by the ISTD Chairman, Cyril Beaumont, states the book's aim to foster public interest in Latin American dancing and gives the address of the ISTD headquarters where information concerning instructors may be obtained. (This suggests, as we have found, that publication of material of this type stimulates wider interest and is beneficial, rather than detrimental, to the teaching profession.)

Following the well-arranged Contents page are brief and clear descriptions — accompanied by photos — of the Hold and Poise appropriate for Rumba and Samba, Paso Doble and Jive, the four dances covered. Then the Rhythm and Timing of each is given, followed by notes on reading the descriptions of the steps. These are concise and contain few abbreviations — a good point for the layman. American dancers might find the statement that there are four "lines of dance" a trifle confusing. They will find the use of the word "poise" interesting and useful.

Except for a couple of minor typographical errors, the descriptions of the steps are excellent. Every step has either a full-length or foot-and-lower leg illustrative photo, which can show the movements of feet more clearly than diagrams, and also can show leading and body positions. Another feature which makes for easy reading is the fact that the gentleman's part is in bold type with, immediately under it, the lady's part in ordinary type.

As this handbook was prepared by the ISTD in England, the Square Rumba Basic, used so much here, is not described. It is interesting to note that, in view of the insistence of some English teachers on taking the 1st step of the Rumba Basic on the 2nd beat, this book recommends the 1st for beginners. It is also of interest to us to know that the step called *Alemana* involves a right turn under the gentleman's left arm by the lady (often called "under the arch" here, especially in Lindy). The step involving a turn to the left by the lady, her right hand held by the gentleman's left hand, is called the *Hockey Stick* (a type often called a "loop" here). The *Natural Top* is like our "spot turn" to the right.

The Jive described is our Triple Lindy. Perhaps the Samba could do with a fuller description of the "bouncing" action, but this is a small point considering the excellence of this little book.

In "our" money it costs only about 40 cents — a terrific buy. If teacher associations buy in quantities of 25 copies or more, there is a 20% discount. Information: Educational Productions, Ltd., East Ardsley, Wakefield, Yorkshire, England. H.W.R.

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BALLROOM DANCE MAGAZINE'S INDEX OF HIGHLIGHTS - 1960

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MARCH	1867 "Blue Danube" Debut Visit with Wilma Ebsen Britain's Arthur Franks in N.Y.C. Mix 'Em Up Mambo	by L. de Hegermann-Lindencrone by Donald Duncan by Robert Farris Thompson
APRIL	USA Enters London's Richardson Cup Competition Madison Time Cha-Cha Hits Russia Teen-Age Dance Program in Boise, Idaho	by Helen Wicks Reid by William Como by Robert Farris Thompson by Mel & Helen Day
MAY	More "Madison Time" Bring Back Exhibition Ballroom Ballrooms of New England	by William Como by William D'Albrow by Eddie Rugg
JUNE	Society's "Four Hundred" Teaching International Style in USA The Plena (two articles)	by Victor Proetz by Joy Elin by Alice Swanson & by Ballroom Committee NYC Chapter of DMA
	San Francisco's "Black & White Ball"	
JULY	Int'l Council of Ballroom Dancing DMA Children's Contest Joropo — from Venezuela	by Arthur H. Franks by Dorothea Duryea Ohl
AUGUST	American Contestants in Europe Honoring Roseland's Lou Brecker The Stomp Newport Youth Band The Pacifica Ball	by Helen Wicks Reid by Bill DeFormato by Robert C. Beckman by Gladys Blankenship
SEPTEMBER	DEA's "Park Avenue Contest" "Madison" for couples Convention Visits to Chicago National & Dance Educators of America	by Helen Wicks Reid
OCTOBER	From Germany: "La Francaise" Western Swing Convention Visits to American Society & Dance Masters of America New York's Latin Scene	by Helen Wicks Reid by Ed Long & John Monte by Robert Farris Thompson
NOVEMBER	"There Ought to be a Law" (Teaching Licensing) New York's Harvest Moon Ball Judging Competition Convention Visit to Boston	by Helen Wicks Reid by Alex Moore
DECEMBER	Quickstep American Foxtrot	by Phillis Haylor & A. H. Franks by John Clancy
JANUARY '61	Chicago's Harvest Moon Nat'l Council Milestone "Les Jazz"	by Louis Ege by Helen Wicks Reid Donald Duncan by Gus Giordano
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JEALOUS	Fox Trot	Slow
OBJECT OF MY AFFECTIONS	Fox Trot	Slow
WHAT'LL I DO?	Waltz	Slow
FASCINATION	Waltz	Slow
GREEN EYES	Rumba	Slow
OYE NEGRA	Samba	Slow
SHADOW WALTZ	Waltz	Med. Slow
YOU TELL ME YOUR DREAM	Waltz	Medium
GREEN DOOR	Fox Trot	Med. Fast
JA-DA	Fox Trot	Med. Fast
ADIOS MUCHACHOS	Tango	Med. Slow
PIEL CONELA	Rumba-Bolero	Slow

ALBUM No. 2 (3-82)

MUSIC BY THE GEORGE POOLE ORCHESTRA

APRIL IN PORTUGAL	Fox Trot	Medium
SINGIN' THE BLUES	Swing	Medium
WE'RE DANCING ARM IN ARM	Waltz	Slow
'TIL WE MEET AGAIN	Waltz	Slow
LA CUMPAZITA	Tango	Med. Slow
LINDA MUJER	Rumba	Med. Fast
I'LL SEE YOU AGAIN	Waltz	Slow
OH, WHAT A BEAUTIFUL MORNING	Waltz	Med. Fast
JOHNSON RAG	Swing	Med. Fast
JUST ONE OF THOSE THINGS	Fox Trot	Fast
MI RIVAL	Cha Cha	Medium
TICO-TICO	Samba	Medium

ALBUM No. 3 (3-83)

MUSIC BY THE GEORGE POOLE ORCHESTRA

CECELIA	Cha Cha	Medium
ALL I DO	Cha Cha	Medium
IN POCOITO DE TU AMOR	Rumba	Med. Slow
PIEL CONELA	Rumba	Slow
YOU JUST WANT TO CHA-CHA	Cha Cha	Medium
THIRD MAN THEME	Cha Cha	Medium
QUIZAS, QUIZAS, QUIZAS	Rumba	Medium
ANYTHING CAN HAPPEN MAMBO	Rumba	Med. Slow
COCKTAILS FOR TWO	Cha Cha	Medium
MI RIVAL	Cha Cha	Medium
BRAZIL	Samba	Medium
OYE NEGRA	Samba	Slow

ALBUM No. 4 (3-84)

MUSIC BY THE BONNIE LEE BAND

LOUISE/CECELIA/SIXTY CITY SUE	Fox Trot	Medium
(Medley)		
I LOVE MY BABY	Fox Trot	Medium
MAKIN' WHOOPEE	Cha Cha	Medium
BACK HOME IN INDIANA	Fox Trot	Med. Fast
WOODCHOPPER'S BALL	Swing	Medium
CLARINET POLKA	Polka	Slow
YABASH BLUES	Fox Trot	Med. Fast
AVAILON/I FOUND A MILLION DOLLAR BABY/	Fox Trot	Med. Fast
SAN (Medley)		
MEXICALI ROSE/DIANA/THREE O'CLOCK	Waltz	Slow
IN THE MORNING (Medley)		
ST. LOUIS BLUES	Fox Trot	Med. Fast
CHINA BOY	Fox Trot	Fast
NIGHTS OF GLADNESS	Waltz	Med. Fast

Although this music is also available on single 45 r.p.m. records, we are featuring this month a selection of four Long Playing, 33-1/3 r.p.m. Albums that are sure to please. Note that Albums 1, 2 and 4 have assorted rhythms, while Album 3 has all Latin rhythms. Order direct from the factory, using the Order Form below, or from your favorite dance supplier.

Retail price to dancers, \$4.95 each Album

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